



IN PLACE OF SIGHT



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NOV 26 – DEC 12 2020

Caitlin Almond

Hannah Campbell

Xinyue Liu (刘新悦)

Jennifer Tham

Ghinwa Yassine

For information on how to view /
access the exhibition, please go to
<https://www.sfu.ca/sca/ipos>

In Place of Sight

This exhibition presents the work of graduating MFA candidates in the School for the Contemporary Arts at Simon Fraser University.

In Place of Sight offers a multi-modal meditation on in/visibility. As portals to an altered time and space, the artists' poetic interventions take the form of installation, painting, drawing, photography, sound, and video. Combining distinct practices and process-based research, the exhibition examines notions of silence, concealment, erasure, embodiment, and the felt. Cumulatively, these works set in motion contradictory assumptions about place: the physical, the historical and the emotional.

As each artist explores within their work an unfolding of hidden narratives contained within place(s), it is imperative to acknowledge how these projects have been created on the the unceded territories of the *Sḵw̱w̱ú7mesh* (Squamish), *Səlilwəta7/Selilwitulh* (Tsleil-Waututh) and *xʷməθkʷəy̍əm* (Musqueam) Nations. There are no treaties on these lands, and the implication of settler-colonial violence, both visible and hidden, continues today in many different forms of ongoing dispossession. To live and make work within these lands, one must confront and take action against both the historical and continued forms of colonial violence, and their present repercussions.

The exhibition of a graduating project represents the culmination of a candidate's studies, and is presented in partial fulfilment of the requirements for the degree of Master of Fine Arts.

Presented with SFU Galleries.

CAITLIN ALMOND

SNARE, 2020, MIXED-MEDIA INSTALLATION

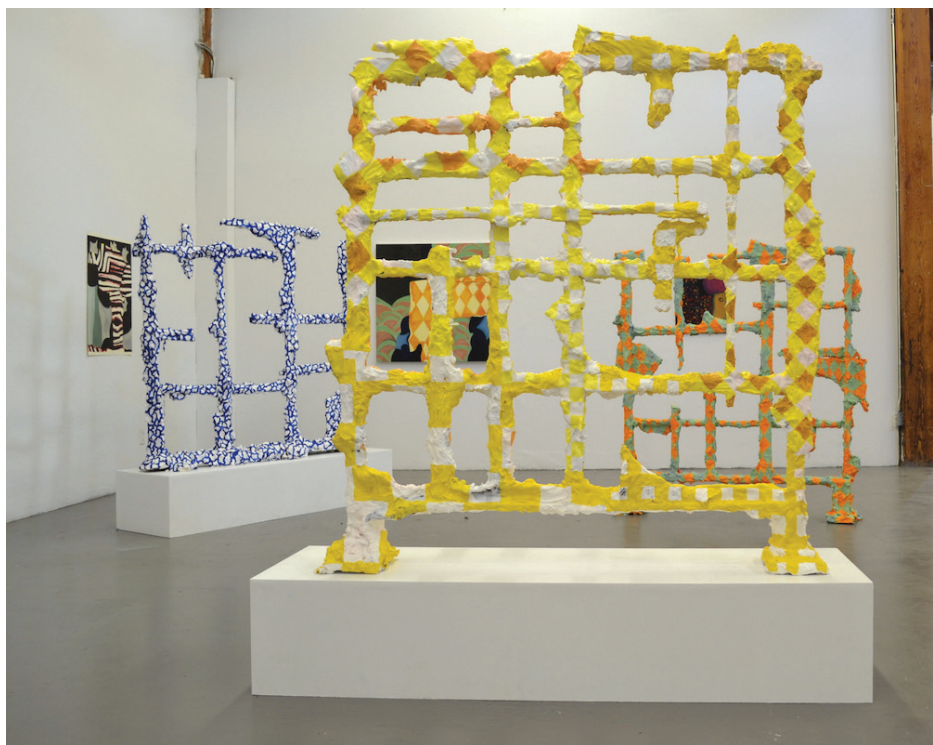
Snare (2020) explores the entangled relationship between visibility and concealment, and the domestic sphere as a site of artistic production. Through the use of pattern, painting and sculpture, *Snare* takes on the form and function of the decorative screen as a spatial partition. *Snare* employs ornamentation, interiority and exteriority to both obscure and reveal vital materialities.

ARTIST BIO

Caitlin Almond is a multidisciplinary artist from Vancouver, BC. Almond holds a BFA from Emily Carr University of Art + Design, and an MFA from Simon Fraser University's School for the Contemporary Arts.

ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to the following people, without whom it would not have been possible to complete this work: Allyson Clay, Elspeth Pratt, Peter Dickinson, Claudette Lauzon, Melanie O'Brian, cheyanne turions, and especially Andrew Curtis.



HANNAH CAMPBELL

SWAYING, 2020, PHOTOGRAPHIC SERIES

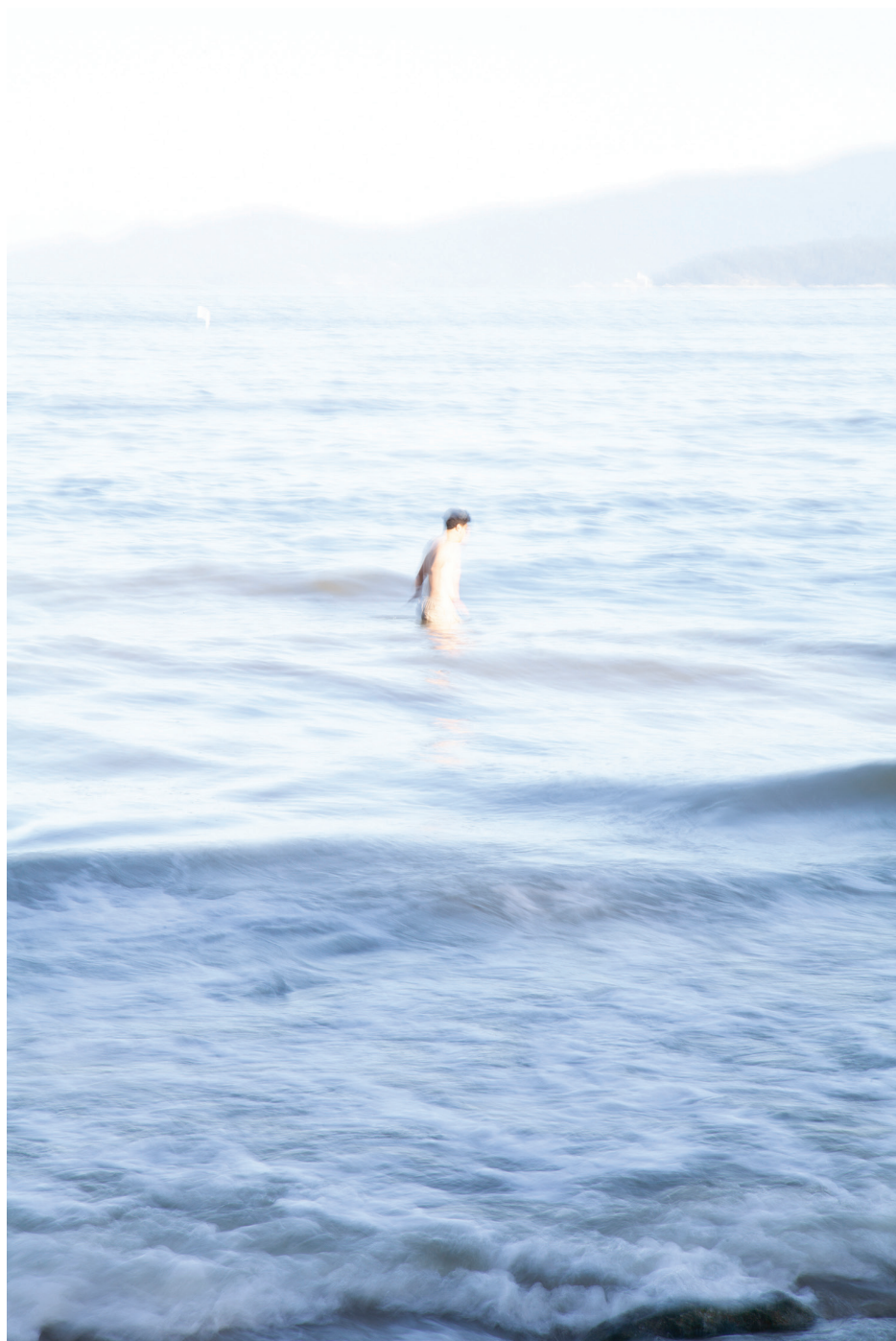
Swaying (2020) is a photographic series that explores the time between the start of the Covid-19 pandemic and the current day. This project works to externalize the personal internal processing of this time period. Each photograph marks a different day and utilizes photographic techniques of manipulation and construction.

ARTIST BIO

Hannah Campbell is a photo based artist who focuses on themes of shared experience, collective memories and personal narratives. Campbell is based in Vancouver / unceded territories of the *Sḵw̱x̱wú7mesh* (Squamish), *Səlílwətaʔ/Selilwitulh* (Tsleil-Waututh) and *xʷməθkʷəy̓əm* (Musqueam) Nations. Campbell holds a BFA from Emily Carr University of Art + Design as well as a Bachelor of Social Work from the University of Victoria and is a certified Art Therapist. Campbell uses art as a medium to share stories, and to create collective experiences between strangers. She seeks to create a narrative of untold stories of the everyday.

ACKNOWLEDGEMENTS

I would like to acknowledge the support and guidance of my supervisors, Sabine Bitter and Claudette Lauzon. Thank you to Peter Dickinson for your guidance in this program, and to my family and friends who have continually supported my work.



XINYUE LIU (刘新悦)

PERENNIAL, 2020, MULTI-MEDIA INSTALLATION

The adjective “perennial” suggests something enduring or perpetually renewing. The spirit of the perennial can be found in many traditional Chinese families. Despite illnesses, hardships and separations, being perennial means that one will always find the means to re-root and persevere.

Perennial (2020) arrives in two parts. The frontal part interlaces spoken memories of the artist’s grandmother with gestures of returning home captured in Super 8 and 35mm stills and processed digitally. The back of the work weaves together a fictitious narrative using writings found or made on the backs of the photographs, providing the work with an alternative ending.

ARTIST BIO

Xinyue Liu (刘新悦) is a found-material artist who recycles and reuses objects as placeholders for unresolved memories. In weaving together fragmented narratives and moving images, Liu’s practice investigates issues of displacement, intimacy, migration, and diaspora. Born and raised in China, Liu is inseparable from her family and cultural heritage. In contemplating the meaning of being far away from one’s roots, she utilizes fiction as a method for reconciliation.

www.liuxinyue.com

COLLABORATORS

Movement performer: Tomoyo Yamada

Composer and sound technician: Kouros Ghamsari-Esfahani

ACKNOWLEDGEMENTS

Thank you to the Coast Salish peoples of the *x̣ẉməθkwəỵəm* (Musqueam), *Skwxwú7mesh* (Squamish), and *Səlilwətaʔ/Selilwitulh* (Tsleil-Waututh) Nations for letting me live and study on your land. 感谢我的同胞和家人。Thank you dear Allyson Clay, Noé Rodríguez and Sabine Bitter for carrying me through this journey. Thank you to my cohort for all the love I have received. Special thank you to the University of Victoria, and Mathew Ko and his daughter Valerie Ko, for letting me use their precious footage in my film.



JENNIFER THAM

CURIOUS & CURIOUSEAR, 2020, ARTIST BOOK

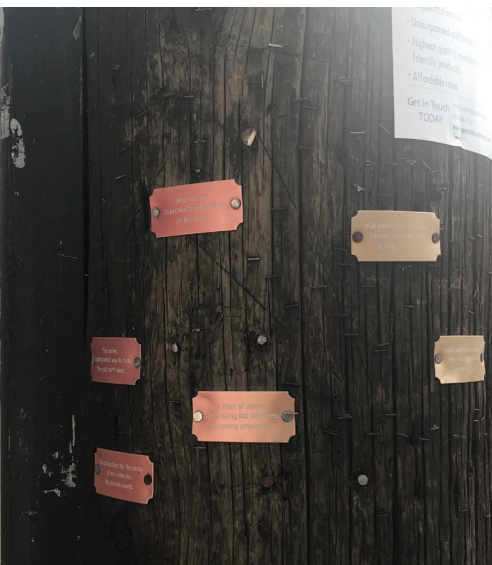
Curious & Curiousear (2020) is an invitation to perform listening. The book translates haikus found tagged on power poles in the industrial waterfront area of East Vancouver into a collection of graphic scores, poetic instants and listening events. Scripts for mapping sound out of sight, the word paintings are the opening act for *Curious & Curiouser*, a theatre piece for mixed chamber choir, which will set the poetry in motion in 2021.

ARTIST BIO

Jennifer Tham is curious about the sight of sound and has a multi-modal listening practice as a composer and conductor. Her work is shaped by a love of words, phenomenology, mapping, spatial practices, conceptual art, contemporary music, and choral theatre.

ACKNOWLEDGEMENTS

Heartfelt thanks go to Owen Underhill, Allyson Clay and Peter Dickinson for encouraging a multi-modal interdisciplinary practice, to my MFA cohort for their eyes and ears, and to Emily Moh for the actualization of the book.



GHINWA YASSINE

KICKQUEEN, 2020, MULTI-MEDIA INSTALLATION

In the realm of the KickQueens, Malak Alawye breaks time's cyclicity when she hits an armed man in the crotch. She takes Lebanon out of its traumatic loop and into a linear dimension where progress is possible. *KickQueen* (2020) is a semi-fictional, semi-factual reflection on the icon of the October 2019 uprisings in Beirut. It is a magic potion against forgetting. It asks us to remember what it means to kick an armed man in the crotch and how this gesture might live in an embodied collective.

To Lebanese women: Lebanon will not change until YOU kick patriarchy in the crotch.

CONTRIBUTIONS

Camera and colour correction: Susanna Barlow

Sound assistance: Daniel Blackie

Sculpture technician: Nathyn Sanche

Photography: Yvette Tang

ARTIST BIO

Ghinwa Yassine is an anti-disciplinary artist based in Vancouver. Her work uses a variety of media, including film, installation, performance, text, and drawing. Born in Beirut at the end of the Lebanese Civil War, and raised in a traditional Shiite Muslim family, she witnessed the entangled historical traumas in both Shiism and war narratives.

Yassine's work confronts the ideological and patriarchal systems that she grew up in, while exploring collective feelings and what it means to be a marked body. She seeks a radical historicizing of individual and collective traumas where embodied memories are put to question. Using hybrid forms of storytelling, where story manifests as somatic experiencing, ritual and gesture, her projects are portals to factual / fictional dimensions that activate collective healing. She pursues a community-based research around embodied writing and the healing potential of autobiographical art.

Yassine holds an MA in Digital Video Design from the University of the Arts, Utrecht, and a BA in Graphic Design from the American University of Science and Technology, Beirut. Her works have been exhibited in Amsterdam, Hilversum, Dubai, and Vancouver. She is the founder of Arts Embodiment, a trauma-informed interdisciplinary education platform.

www.ghinwayassine.com

www.artsembodiment.com

Facebook / Instagram: @arts.embodiment



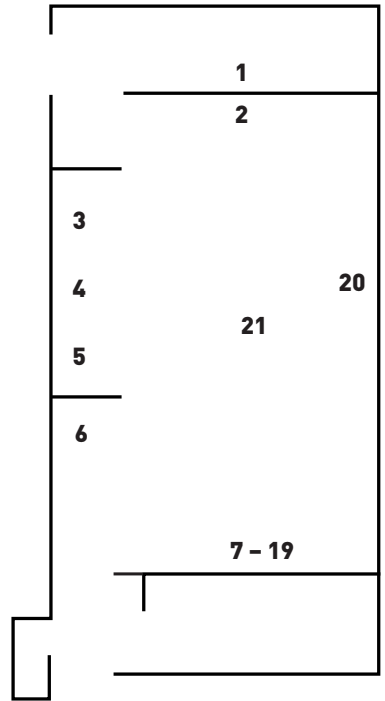
Photo: Yvette Tang

ACKNOWLEDGEMENTS

I would like to thank the following people for their ongoing support: my supervisors, Claudette Lauzon and Judy Radul; my teachers, Allyson Clay, Steven Hill and Peter Dickinson; my friends, Anais, Aya, Chada, Caroline, Dieter, Elke, Lisa, Mandana, Mansi, May, Noura, and Samah; my family, Mom, Dad, Firial, Sally, Farah, Hammoudi, and Amir. I'm tremendously grateful to my cohort for their sheer awesomeness.

FLOORPLAN

- 1 Xinyue Liu, *Perennial – Back* (2020), paper.
- 2 Xinyue Liu, *Perennial – Front* (2020), 18-min video. HD projector, two-channel sound.
- 3 Ghinwa Yassine, *KickQueen – the Body* (2020), 12-min short film, two-channel sound.
- 4 Ghinwa Yassine, *KickQueen – the Icon* (2020), kinetic sculpture with two-channel sound, aluminum, wood, thermoplastic polyester.
- 5 Ghinwa Yassine, *KickQueen – the Story* (2020), brushed aluminum Dibond print, photographs, text.
- 6 Jennifer Tham, *Curious & Curiosear* (2020), artist book.
- 7 Hannah Campbell, *Tree Light* (2020), C-Print, digital photograph.
- 8 Hannah Campbell, *Night Swim* (2020), 28 lb paper, photograph.
- 9 Hannah Campbell, *Swaying* (2020), C-print, digital photograph.
- 10 Hannah Campbell, *Eyes* (2020), C-print, digital photograph.
- 11 Hannah Campbell, *Moths* (2020), C-print mounted on Dibond, digital photograph.
- 12 Hannah Campbell, *Birds in the Ocean* (2020), C-print mounted on Dibond, digital photograph.
- 13 Hannah Campbell, *Spotlight* (2020), C-print, digital photograph.
- 14 Hannah Campbell, *Apple* (2020), C-print, digital photograph.
- 15 Hannah Campbell, *Shadow* (2020), C-print, digital photograph.
- 16 Hannah Campbell, *Road trip* (2020), C-print, mounted on Dibond, digital photograph.
- 17 Hannah Campbell, *Hands* (2020), C-print, digital photograph.
- 18 Hannah Campbell, *Ladybugs* (2020), C-print, digital photograph.



- 19 Hannah Campbell, *To Look* (2020), paper, digital photograph.
- 20 Caitlin Almond, *Snare* (2020), mixed-media, installation.
- 21 Caitlin Almond, *Snare* (2020), mixed-media, installation.

EVENTS

WORKSHOP:

WRITING WITH KICKQUEEN WITH GHINWA YASSINE

SAT, DEC 12 / 2 – 4 PM PST

Presented on Zoom

This workshop is free but space is limited. Please contact **info@ghinwayassine.com** to register.

Following a short presentation about her artwork *KickQueen*, Yassine will lead an embodied writing workshop where participants will be invited to write with and to their own sense memories, in response to gestural and vocal prompts.

The School for the Contemporary Arts

at SFU is based in Vancouver, Canada. The school offers an innovative interdisciplinary program within a multi-campus university. It is situated in an ultramodern facility in the downtown core of the city. Specialized in providing a dynamic learning environment, the studio classes in dance, film, music, theatre, and visual art are taught by practicing artists. Critical courses in art, culture and film are taught by scholars who engage students with the historical, philosophical and political contexts of the arts. The SCA's goal is to equip students with the skills, discipline, flexibility, creativity, understanding, and acumen to excel in the arts on a global stage.

The SCA recognizes that we are on the unceded and occupied territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and Səlilwətaʔ (Tsleil-Waututh) peoples.

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